

## The Arts Standards Rationale

Dance, music, theatre and visual arts are everywhere in our lives, adding depth and dimension to the environment we live in and shaping our experiences, often so deeply or subtly that we are unaware of their presence. In any civilization, the arts are inseparable from the very meaning of the term “education.” To be truly educated, one must have knowledge and skills in **Creating Art, Art in Context** and **Art As Inquiry**. In addition to specialized instruction in the arts, the knowledge and skills will be further enhanced by integration of the arts across the other curricular areas. Building mastery at each of the readiness, foundations, essentials, proficiency and distinction levels is the overriding principal of a rigorous arts education. As students continue to use a wide range of subject matter, symbols, images and expressions, they grow more sophisticated in their knowledge and use of the arts to investigate, communicate, reason and evaluate the merits of their work. As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions and be better prepared to live and work in a constantly changing, expanding society.

All students will achieve the essentials level (see standards section of this document) in the four arts disciplines (music, visual arts, theatre and dance) and attain the proficiency level in at least one art form on or before graduation. All levels are built upon previous levels. Since students will achieve the proficiency level at different ages or rates, schools will provide curriculum to allow students who go beyond proficiency to study at the distinction level.

Education in the arts benefits students by:

- cultivating the whole child by building multiple literacies (e.g., developing intuition, reasoning, imagination and dexterity) into unique forms of expression and communication
- initiating them into a variety of ways of perceiving and thinking that will help them see and grasp life in new ways
- teaching the analyzation of nonverbal communication and the making of informed judgments
- enhancing understanding of themselves and others
- acquiring the tools and knowledge to take charge of their own learning—assessing where they have been, where they are and where they want to go
- promoting the processes of thinking, creating and evaluating
- developing attributes of self-discipline and personal responsibility, reinforcing the joy of learning and self-esteem, and fostering the thinking skills and creativity valued in the workplace
- demonstrating the direct connection between study, hard work and high levels of achievement
- giving them knowledge of potential career pathways or involvement in the arts
- encouraging experimentation with and utilization of current technology
- fostering a lifelong appreciation for and support of the arts

An education in the arts also benefits society and the workplace because students gain powerful skills for:

- understanding human experiences, both past and present
- learning to adapt to and respect others' ways of thinking, working and expressing themselves
- learning artistic modes of analyzing different situations, which brings an array of expressive, analytical and developmental tools to everyday experiences
- encouraging experimentation with, and utilization of, new electronic media and global networks to give them marketable workplace skills
- understanding the influences of the arts to create and reflect cultures
- understanding the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action
- learning adaptability and flexibility to meet the needs of a complex and competitive society
- learning the importance of teamwork and cooperation
- making decisions in situations where there are no standard answers
- bringing their own contributions to the nation's storehouse of culture
- communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression
- carrying our individual and collective images and ideas from one generation to another
- recognizing the essential role the arts have in sustaining the viability of cultures

Whenever possible and within the limits and needs of individual districts, students need direct contact with objects, professional artists and performers through partnerships with state and local resources (e.g., museums, symphonies, artists in residence, traveling exhibits, theatre companies, art centers, dance companies).

Inservice and support to teachers, parents and students will be an ongoing process as innovative and integrated approaches for learning are developed within the four arts disciplines and across the other subject areas.

Success will be realized when all students have equal access to all the arts.

## Research Supporting the Value of the Arts as Core Subjects

- The arts have far-reaching potential to help students achieve education goals. Students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test, according to the College Entrance Examination Board. In 1995, SAT scores for students who had studied the arts more than four years were fifty-nine points higher on the verbal and forty-four points higher on the mathematics portion than students with no course work or experience in the arts.

*The College Board, Profile of SAT and Achievement Test Takers, 1995*

- The percentage of students at or above grade level in second grade mathematics was highest in those with two years of test arts, less in those with only one year and lowest in those with no test arts.

*Learning Improved by Arts Training, Nature: International Weekly Journal of Science, by Alan Fox, Donna Jeffrey and Faith Knowles, May 1996*

- Researchers at the University of California, Irvine, studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical three year olds were expert puzzlemasters, scoring 80 percent higher than their playmates did in spatial intelligence--the ability to visualize the world accurately. This skill later translates into complex mathematics and engineering skills. "Early music training can enhance a child's ability to reason," says Irvine physicist Gordon Shaw.

Scientists argue that children are capable of far more at younger ages than schools generally realize...the optimum "window of opportunity for learning" lasts until about the age of ten or twelve, says Harry Chugani of Wayne State University's Children's Hospital of Michigan.

*Why Do Schools Flunk Biology?, Newsweek, by LynNell Hancock, February 1996*

- Classes were more interactive, there were more student-initiated topics and discussions, and more time was devoted to literacy activities and problem solving activities in schools using the arts-based "Different Ways of Knowing" program. The program also produced significant positive effects on student achievement, motivation and engagement in learning.

*Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995*

- Self-concept is positively enhanced through the arts, according to a review of fifty-seven studies, as are language acquisition, cognitive development, critical thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

*The Effects of Arts and Music Education on Student's Self-Concept, by J. Trusty and G. M. Oliva, 1994*

- As critics, the children learned to emphasize the value of rules, resources and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters.

*Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre, by Shelby Wolf, 1994*

- Research at New York University revealed that critical thinking skills in the arts are transferred to other subjects,<sup>1</sup> which is something Ann Alejandro, a teacher in the Rio Grande Valley in South Texas, observes in her classroom everyday: “I am convinced of the parallels between teaching children how to draw and teaching them how to read and write. In all cases, students need to learn how to see, to interpret data from the word, the canvas, and the page.”<sup>2</sup>
- The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques, compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the students to experiment, evaluate, revise and integrate ideas before writing began, thus significantly improving results.

*Drama and Drawing for Narrative Writing in Primary Grades, by B.H. Moore and H. Caldwell, 1993*

- Students improved an average of one to two months in reading for each month they participated in the “Learning to Read Through the Arts” program in New York City. Students’ writing also improved, the study revealed. “Learning to Read Through the Arts,” an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

*Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978*

- Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program than for those participating in the adopted physical education program.

*Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by D. Jay, 1991*

- “Humanitas Program” students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history, and made more interdisciplinary references than non-Humanitas students. Low achieving students made gains equivalent to those made by high achieving students. The Humanitas Program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.

*The Humanitas Program Evaluation Project 1990-91, by P. Aschbacher and J. Herman, 1991*

- High-risk elementary students with one year in the “Different Ways of Knowing” program gained eight percentile points on standardized language arts tests; students with two years in the program gained sixteen percentile points. Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, mathematics, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in fifty-two classrooms were studied in this national longitudinal study in Los Angeles, south Boston, and Cambridge, Massachusetts.

*Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995*

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<sup>1</sup>National Arts Education Research Center Principal Research Findings, 1987-1991, by Jerrold Ross and Ellyn Berk, 1992

<sup>2</sup> Like Happy Dreams-Integrating Visual Arts, Writing and Reading, by Ann Alejandro, 1994

**Table 1. The Arts Standards**

**MUSIC**

***STANDARD 1: Creating Art***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

***STANDARD 2: Art in Context***

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

***STANDARD 3: Art As Inquiry***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

**VISUAL ARTS**

***STANDARD 1: Creating Art***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

***STANDARD 2: Art in Context***

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

***STANDARD 3: Art As Inquiry***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

**THEATRE**

***STANDARD 1: Creating Art***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

***STANDARD 2: Art in Context***

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

***STANDARD 3: Art As Inquiry***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

**DANCE**

***STANDARD 1: Creating Art***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

***STANDARD 2: Art in Context***

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

***STANDARD 3: Art As Inquiry***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

## **The Arts Standards Integration Statement**

Because the Arizona Department of Education has an expectation that the content areas will be integrated across the curriculum, this document provides suggested integration links for each discipline and its related standard. Arizona's Arts Standards address competence in the arts disciplines first of all. That competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. A key factor in this approach to learning is the need for students to acquire enough prior knowledge and experience in one discipline to make applications in another.

Integration means identifying concepts shared among two or more content areas and including performance objectives for each discipline in the instructional model. All subject matter disciplines are comprised of concepts. A concept is an idea which applies to multiple content areas but which may represent the idea in different ways when used within each individual content area. Concepts can be very concrete or they can be representative of abstract ideas.

Learning is an integrative process. In a balanced curriculum, opportunities for students to use what is learned in one discipline to clarify or enhance an idea, concept, or skill in another occur almost daily. As learners work across the disciplines, there are many opportunities to discover relationships that lead to the process of forming ideas and concepts. This way of learning provides an intellectual stimulation involving thinking, feeling, and doing behaviors that enable students to be more flexible and inventive in their approaches to problem solving processes. All teachers, regardless of discipline, are encouraged to find links between their subjects and the area of the arts.

Integration links which appear in Arizona's Arts Standards follow the performance objectives (POs) within the standards. The links identify other disciplines and the concepts they share with the arts. These references suggest a few examples of the many ways creative teachers will make connections between content areas.

# **THE ARTS STANDARDS**

## **BY LEVEL: ESSENTIALS (Grades 4-8)**

### **MUSIC**

Singing, playing instruments, moving to music, and creating music enables students to acquire skills and knowledge about a diverse range of musical styles: symphonic, chamber, opera, musical, folk, jazz, pop, mariachi, gospel, and contemporary and traditional cultural genres. Learning to read and notate music gives students skills with which to explore and critique music independently and with others. Listening, analyzing and evaluating music helps students understand their own historical and cultural heritage and those that surround them.

#### ***STANDARD 1: CREATING ART (Music)***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AM-E1. Expand note-reading ability to include sixteenth and dotted notes, and rests in 6/8, 3/8, and *alla breve* (cut time) meter signatures**

##### ***(Grades 4-5)***

- PO 1. Identify meter and note/rest values
- PO 2. Compare/contrast meter and note/rest values
- PO 3. Speak and/or sing and/or play examples of music utilizing the above elements

##### ***(Grades 6-8)***

- PO 1. Read patterns using the above elements
- PO 2. Demonstrate patterns using the above elements
- PO 3. Write patterns using the above elements

*Possible links to: Art – rhythm; Comprehensive Health/Dance - pulmonary rhythms, circulatory rhythms; Mathematics - numbers, count, add, divide, measurement; Science – rhythm*

- **1AM-E2. Articulate notes on the page (e.g., letters [a, b, c, d, e, f, g], numbers [1, 2, 3, etc.], syllables [do, re, mi, etc.])**

##### ***(Grades 4-5)***

- PO 1. Read simple notation

##### ***(Grades 6-8)***

- PO 1. Read notation based upon major and minor tonalities

*Possible links to: Mathematics - numbers, linear measurement, line; Science – sound*

- **1AM-E3. Sing/perform accurately and with good breath control, tone quality, posture and technique**

*(Grades 4-5)*

PO 1. Demonstrate appropriate diaphragmatic breathing in vocal and instrumental music

PO 2. Stand/sit with posture appropriate to activity

*(Grades 6-8)*

PO 1. Perform with appropriate tone quality

*Possible links to: Comprehensive Health/Dance - pulmonary, circulatory, bodily balance; Science - anatomy, physiology, equilibrium of force, structure*

- **1AM-E4. Sing/play in ensemble or alone, with expression and technical accuracy, a varied repertoire of musical literature with level of difficulty 3 on a scale of 1-6, including some songs performed from memory**

*(Grades 4-5)*

PO 1. Perform pieces of various styles for an audience with expression (e.g., dynamics, phrasing) and technical accuracy (e.g., breath support, pitch, diction)

*(Grades 6-8)*

PO 1. Sing/play numerous pieces of music in various styles (e.g., spirituals, folk songs) with improved expression (e.g., dynamics, phrasing) and technical accuracy (e.g., breath support, pitch, diction)

PO 2. Sing music without accompaniment (*a capella*) if stylistically appropriate

*Possible links to: Foreign Language - communication, culture, communities; Social Studies - culture, race, region, history*

- **1AM-E5. Recognize and perform the major and minor scale structures**

*(Grades 4-5)*

PO 1. Identify pattern of whole and half-steps in the major and minor scales (natural and harmonic)

PO 2. Sing/play tetrachord/major scales

*(Grades 6-8)*

PO 1. Identify pattern of whole and half-steps in the major and minor scales (melodic)

PO 2. Notate major/minor scales

PO 3. Sing/play major and minor scales

*Possible links to: Mathematics - measurement, linear measurement; Science - sound, cycle, cause/effect, balance*



- **1AM-E6. Sight-read accurately and expressively music with level of difficulty 2 on a scale of 1-6**

*(Grades 4-5)*

PO 1. Sight-read at level of difficulty 1

*(Grades 6-8)*

PO 1. Sight-read at level of difficulty 2

- **1AM-E7. Improvise simple harmonic accompaniments and melodies**

*(Grades 4-5)*

PO 1. Identify tonic and dominant chords

PO 2. Play an improvised harmonic accompaniment using tonic and dominant chords

PO 3. Sing and/or play an improvised melody based on a two-chord progression

*(Grades 6-8)*

PO 1. Identify sub-dominant chords

PO 2. Play an improvised harmonic accompaniment using tonic, dominant, and sub-dominant

PO 3. Sing and/or play an improvised melody based on a three-chord progression

*Possible link to: Science - sound*

- **1AM-E8. Compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance**

*(Grades 4-5)*

PO 1. Create a 2, 4, or 8 bar piece using standard or nonstandard notation

*(Grades 6-8)*

PO 1. Create a 4, 8, or 16 bar piece using standard notation

*Possible links to: Art - texture, balance, symmetry/asymmetry; Mathematics – symmetry/asymmetry*

- **1AM-E9. Identify and demonstrate the basic physical and scientific properties of the technical aspects of music (e.g., acoustics, resonance, intervals, materials used in the construction of instruments, computer keyboards and workstations, Musical Instrument Digital Interface [MIDI], Computer Assisted Musical Instruction [CAMI], mathematics, human anatomy)**

*(Grades 4-5)*

PO 1. Explain the nature of sound as vibration

PO 2. Describe the effect an instrument's physical properties will have upon its sound

PO 3. Analyze the qualities that differentiate one instrument or voice from another

*(Grades 6-8)*

PO 1. Identify the harmonic series

PO 2. Explain the effect the harmonic series has on the timbre of an instrument

PO 3. Compare/contrast an instrument's construction with its sound

*Possible links to: Science - sound, equilibrium of force and structure, matter, electricity; Technology - essential skills, current technologies*

- **1AM-E10. Use a variety of traditional (e.g., voices, instruments) and non-traditional (e.g., paper tearing, clapping, finger snapping, pencil tapping) sound sources and electronic media when composing and arranging**

*Possible links to: Science - sound, equilibrium of force and structure, matter, electricity; Technology - essential skills, current technologies*

## **STANDARD 2: ART IN CONTEXT (Music)**

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AM-E1. Analyze the uses of dynamics, pitch, duration, melodic contour, structure, timbre, and tempo in aural examples representing diverse genres and cultures**

*(Grades 4-5)*

PO 1. Describe characteristics of various musical genres and cultures

*(Grades 6-8)*

PO 1. Identify the musical elements (listed in above concept) used in a musical score

PO 2. Compare/contrast the musical elements of various genres and cultures

*Possible link to: Social Studies - culture, race, region, location, history*

- **2AM-E2. Describe and classify by genre and style listening examples of high quality; explain the characteristics that cause those selections to be exemplary**

*(Grades 4-5)*

PO 1. Identify characteristics of various musical genres and styles

*(Grades 6-8)*

PO 1. Identify characteristics of an exemplary performance

PO 2. Evaluate the difference between an adequate and an exemplary performance

- **2AM-E3. Discuss diverse functions which music serves**

*(Grades 4-5)*

PO 1. Identify various settings where music is used

*(Grades 6-8)*

PO 1. Compare/contrast music's function in various settings

*Possible links to: Foreign Language - culture, communities; Social Studies - culture, race, region, location, history*

- **2AM-E4. Compare the roles of musicians (e.g., music video performer, symphony conductor, opera soloist, gospel choir singer, recording artist, film score composer/arranger, church organist, Apache violinist) according to the various functions and the conditions under which music is performed**

*(Grades 4-5)*

PO 1. Identify the roles and responsibilities of various music professions

*(Grades 6-8)*

PO 1. Describe how two or more roles could be used to achieve a performance

### ***STANDARD 3: ART AS INQUIRY (Music)***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AM-E1. Devise and apply criteria for evaluating performances and compositions**

*(Grades 4-5)*

PO 1. Identify criteria used in evaluating performances and compositions

*(Grades 6-8)*

PO 1. Compare/contrast performances of similar and different musical genre

*Possible link to: Social Studies - culture, race, region, location, socialization, values*

- **3AM-E2. Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with music**

***(Grades 4-5)***

PO 1. Describe elements of subject matter in other disciplines

PO 2. Compare/contrast elements from PO 1 with the elements used in music

***(Grades 6-8)***

PO 1. Describe how the various musical elements could foster learning in other disciplines  
(e.g., periodic table)

*Possible links to: Art - color, line, form, space, texture, balance, rhythm, harmony, emotional, meaning; Comprehensive Health/Dance - time, force, energy, rhythm, motion, movement, kinesiology; Foreign Language - culture, communication, communities; Mathematics - numbers, count, add, divide, measurement, time, geometry, line; Science - equilibrium of force and structure, sound, cycle, chance, cause/effect, energy, balance, theory; Social Studies - culture, race, region, location, history*

- **3AM-E3. Analyze and demonstrate the use of the elements of music (e.g., in live and recorded performance, verbal discussion)**

***(Grades 4-5)***

PO 1. Analyze how music is used to reflect particular moods and feelings

PO 2. Demonstrate a story utilizing the elements of music

***(Grades 6-8)***

PO 1. Create a story utilizing the elements of music

*Possible links to: Art - color, line, form, space, texture, balance, rhythm, harmony, emotional, meaning; Comprehensive Health/Dance - time, force, energy, rhythm, motion, movement, kinesiology*

## VISUAL ARTS

Study in the visual arts develops students' skills of observation as they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate and respond to work in the visual arts. The visual arts are extremely rich. This broad category includes the traditional fine arts such as drawing, painting, printmaking, sculpture, photography and communication; design arts such as film, television, graphics and product design; architecture and environmental arts such as urban, interior and landscape design; folk arts; and works in ceramics, fiber and jewelry, as well as in wood, paper and other materials. Through examination of their own work and that of other people at various times in various places, students learn to unravel the essence of artwork and to appraise its purpose and importance. Further, they learn to make choices that enhance communication of their ideas.

### ***STANDARD 1: CREATING ART (Visual Arts)***

Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

- **1AV-E1. Choose the most appropriate media, techniques, and processes to enhance communication of one's own ideas and experiences**

*(Grades 4-5)*

PO 1. Create artwork using the most appropriate media to communicate ideas and experiences

*(Grades 6-8)*

PO 1. Create artwork using the most appropriate techniques and processes to communicate ideas and experiences

PO 2. Analyze the effectiveness of the characteristics of the specific media used to enhance the communication of experiences and ideas

- **1AV-E2. Demonstrate increasing technical ability and skill to complete visual arts assignments**

*(Grades 4-8)*

PO 1. Demonstrate technical ability and skill to complete visual arts assignments

PO 2. Demonstrate improvement of technical ability and skill in a sequence of one's own artwork

PO 3. Produce a portfolio demonstrating improved technical ability and skill

*Possible links to: Language Arts – illustrations; Mathematics - charts, graphs; Technology - use of tools*

- **1AV-E3. Identify and demonstrate the basic physical and scientific properties of the technical aspects of visual arts media (e.g., glazes, paints, printing equipment, photo papers/chemicals, fiber dyes, kilns, cameras, computer software and hardware, mathematics, light, tensile strength)**

*(Grades 4-8)*

- PO 1. Identify basic physical and scientific properties of the technical aspects of visual arts media
- PO 2. Demonstrate, within one's own artworks, the basic physical and scientific properties of the technical aspects of visual arts media

*Possible links to: Mathematics – ratios; Science - properties of materials; Technology - advances, use of tools*

- **1AV-E4. Continue to expand knowledge and use of different arts media, acquiring several new techniques**

*(Grades 4-5)*

- PO 1. Know how to use different arts media and techniques
- PO 2. Demonstrate the use of different arts media and techniques

*(Grades 6-8)*

- PO 1. Compare different arts media and techniques
- PO 2. Select a combination of known techniques and apply them in new and different ways creating artworks

*Possible links to: Language Arts - reading instructions; Science - properties of materials; Social Studies - social and cultural advancements; Technology - use of tools and materials to create a product*

- **1AV-E5. Investigate and sequence multiple visual solutions to a given problem, making revisions and articulating the rationale for the best solutions**

*(Grades 4-5)*

- PO 1. Identify the issues to be addressed within one's own artwork
- PO 2. Determine the variety of options one could use in producing an artwork to address an artistic problem
- PO 3. Select the specific options that would best solve an artistic problem
- PO 4. Create an artwork that best solves an artistic problem

*(Grades 6-8)*

- PO 1. Analyze factors leading to a successful resolution of an artistic problem
- PO 2. State rationale for the choices or options selected in resolving the artistic Problem

*Possible links to: Language Arts - persuasive writing; Science - properties of materials; Technology - problem solving*

## ***STANDARD 2: ART IN CONTEXT (Visual Arts)***

Students demonstrate how interrelated conditions (social, economic, political, time, and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AV-E1. Use subjects, themes and symbols that demonstrate knowledge of contexts, values and aesthetics to communicate intended meaning in their artworks**

### ***(Grades 4-5)***

- PO 1. Identify cultural and historical symbols for one's own meaning, past and present
- PO 2. Apply subjects, themes or symbols from various cultural or historical contexts to one's own artwork that will communicate their intended meanings
- PO 3. Compare and contrast the values and aesthetics of one's own work and the historic or cultural work with similar meanings

### ***(Grades 6-8)***

- PO 1. State meaning of symbols and subject matter based on their values and preferences
- PO 2. Predict the intended meanings of symbols and subject matter to the viewing audience
- PO 3. Evaluate one's own work based on the success of communicating their intended meaning

*Possible links to: Language Arts - understanding visual symbolism; Mathematics - function symbols; Music – symbols; Science – symbols; Social Studies - symbols in context of time and place*

- **2AV-E2. Identify and investigate visual arts careers and qualifications, noting the personal and work attributes required to succeed**

### ***(Grades 4-8)***

- PO 1. Determine careers in the visual arts
- PO 2. Research a particular career choice for qualifications necessary
- PO 3. List one's own personal strengths and interests and match those with existing arts careers

*Possible links to: Language Arts - research and articulation; Technology - skill requirements; Workplace Skills - career awareness*

- **2AV-E3. Identify and compare the characteristics of artworks that share similar subject matter, historical periods or cultural context**

***(Grades 4-5)***

- PO 1. Determine characteristics in several artworks from the same cultural group
- PO 2. Compare and contrast the characteristics of various cultural groups in similar time periods
- PO 3. Compare and contrast the use of subject matter in various cultural groups in various time periods

***(Grades 6-8)***

- PO 1. Categorize subject matter based on cultural or historical content
- PO 2. Differentiate the similarities in their artwork with characteristics of cultural groups or historical periods

*Possible links to: Language Arts - articulation of genre; Mathematics - patterns and relationships; Technology - tools used to create; Workplace Skills - speak in a content area using appropriate vocabulary*

- **2AV-E4. Describe the role art plays in culture and how it reflects, records and shapes history in various times, places and traditions**

***(Grades 4-5)***

- PO 1. Explain functional and non-functional art forms
- PO 2. Describe traditional art forms based on culture
- PO 3. State the social, economic, political, geographic, or cultural implications of one's own work

***(Grades 6-8)***

- PO 1. Categorize art images/objects for one's own social, economic, political, geographic, and/or cultural purposes
- PO 2. Appraise the social, economic, political, geographic, and/or cultural purpose of one's own work

*Possible links to: Language Arts – articulation; Mathematics - patterns and relationships; Technology - evaluate tools and materials used; Workplace Skills - articulation using appropriate vocabulary*



### ***STANDARD 3: ART AS INQUIRY (Visual Arts)***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AV-E1. Compare and contrast the various purposes for creating art**

*(Grades 4-8)*

- PO 1. Analyze purposes for creating art
- PO 2. Compare various purposes for creating art
- PO 3. Contrast various purposes for creating art

*Possible links to: Language Arts – articulation; Social Studies - social context; Workplace Skills - share ideas*

- **3AV-E2. Identify the artistic styles of realistic, abstract and non-objective artworks**

*(Grades 4-5)*

- PO 1. Identify realistic artworks
- PO 2. Identify abstract artworks
- PO 3. Identify non-objective artworks

*(Grades 6-8)*

- PO 1. Explain characteristics of realistic artworks
- PO 2. Explain characteristics of abstract artworks
- PO 3. Explain characteristics of non-objective artworks

*Possible links to: Language Arts – articulation; Mathematics - geometry and symmetry*

- **3AV-E3. Interpret and describe the messages of contemporary and historic artworks in terms of cultural and ethnic influences**

*(Grades 4-5)*

- PO 1. Describe the meaning of contemporary artworks in terms of a particular culture or ethnic back ground
- PO 2. Describe the meaning of historical artworks in terms of a particular culture or ethnic background

*(Grades 6-8)*

- PO 1. Interpret the meaning of contemporary artworks in terms of a particular culture or ethnic background
- PO 2. Interpret the meaning of historical artworks in terms of a particular culture or ethnic background
- PO 3. Suggest the influences of culture on artworks

*Possible links to: Language Arts – articulation; Social Studies - cultural and ethnic study; Technology - electronic information/research sources*

- **3AV-E4. Use art elements and the principles of design to describe the effective communication of ideas in one’s own personal work and in the work of master artists**

*(Grades 4-5)*

- PO 1. Use the elements of art to describe the effective communication of ideas in the work of master artists of various cultures
- PO 2. Use the principles of design to describe the effective communication of ideas in the work of master artists of various cultures

*(Grades 6-8)*

- PO 1. Use the elements of art to describe the effective communication of ideas in one’s own personal work
- PO 2. Use the principles of design to describe the effective communication of ideas in one’s own personal work

*Possible links to: Language Arts – articulation; Social Studies - historical context of master work; Technology - electronic information/research source*

- **3AV-E5. Describe and compare own responses and responses of others to works by artists from various eras and cultures**

*(Grades 4-5)*

- PO 1. Develop one’s own response about works from various eras and cultures
- PO 2. Identify the responses of others about works from various eras and cultures
- PO 3. Compare one’s own response with the responses of others about works from various eras and cultures

*(Grades 6-8)*

- PO 1. Develop one’s own rationale about works from various eras and cultures
- PO 2. Describe the rationale of others about works from various eras and cultures
- PO 3. Compare one’s own rationale with the rationale of others about works from various eras and cultures

*Possible links to: Language Arts – articulation; Social Studies - historical concept/social responses; Technology - electronic information/research sources*

- **3AV-E6. Describe and demonstrate the persuasive power of the visual arts to influence messages used by business, industry and politics**

*(Grades 4-5)*

- PO 1. Identify images used to influence messages used by business, industry, and politics
- PO 2. Describe the persuasive power of the images to influence messages used by business, industry and politics

***(Grades 6-8)***

PO 1. Develop a presentation illustrating the persuasive power of the visual arts to influence messages used by business, industry and politics

*Possible links to: Language Arts - articulation, analyze visual media; Social Studies – political, economic and social ramifications of art*

- **3AV-E7. Describe ways in which the principles and subject matter of other disciplines in the curriculum are interrelated with visual arts**

***(Grades 4-5)***

PO 1. Identify the curriculum concepts from other disciplines that are used in the visual arts (e.g., measurements in mathematics, writing and public speaking in language arts)

***(Grades 6-8)***

PO 1. Explain how the curriculum concepts translate from other disciplines into the visual arts (e.g., measurements in mathematics, writing and public speaking in language arts)

PO 2. Employ the curriculum concepts from other disciplines to the visual arts (e.g., measurements in mathematics, writing, and public speaking in language arts)

*Possible links to: all content areas*

- **3AV-E8. Demonstrate the process and value of critiquing one's own artwork and the work of others, using technology as one means of communicating personal ideas in a variety of forums**

***(Grades 4-5)***

PO 1. Demonstrate one process of critiquing an artwork

PO 2. Name a benefit of the critique process

***(Grades 6-8)***

PO 1. Summarize one process of critiquing

PO 2. Use one process of critiquing to critique one's own work using a computer

PO 3. Use one process of critiquing to critique the work of others using a computer

*Possible links to: Language Arts - articulation, analyze visual media;  
Social Studies - politics, economics, society*

## THEATRE

Theatre represents a broad and diverse range of forms such as Japanese Kabuki theatre, improvisation, Indonesian shadow puppetry, television, pantomime, Native American storytellers, Noh, drama, film, vaudeville and dramatic readings. Students develop theatre literacy in learning to see the created world of theatre through the eyes of the playwright, actor, designer and director. By creating, performing, analyzing and critiquing dramatic works, students develop a deeper understanding of personal issues and a broader world view that includes global issues. Theatre is an art of synthesis. Language arts, social studies, and the other arts disciplines are an integral part of theatre and as such are already deeply embedded in the standards and performance objectives. Therefore, examples included link theatre to such disciplines as foreign language, health, mathematics, science, technology, workplace skills.

### ***STANDARD 1: CREATING ART (Theatre)***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AT-E1. Create and script (e.g., through scenarios for improvisations and scripts), both individually and in groups, scenarios that develop tension and suspense between believable, interrelated characters**

#### ***(Grades 4-5)***

- PO 1. Develop a scene that has a simple series of actions with conflict, challenge, or problems for the characters
- PO 2. Analyze the relationships and believability of the characters in the improvisation
- PO 3. Use class discussions as a basis for scripting (in appropriate format) a scene that involves character, tension/conflict, and action

#### ***(Grades 6-8)***

- PO 1. Create a draft for a short play or screen play with several scenes including subplots and major and minor conflicts
- PO 2. Rewrite a short play or screenplay with insights based on improvisations and/or readings of the draft scripts working for dialogue and action appropriate for characters and situation

*Possible link to: Language Arts - creative writing, reading, formatting*

- **1AT-E2. Demonstrate mental and physical attributes (e.g., concentration, sense recall, and ability to remember lines and cues; breath and vocal control, body alignment, flexibility, and coordination) required to communicate characters different from themselves**

#### ***(Grades 4-5)***

- PO 1. Concentrate as a character portraying simple identified role characteristics
- PO 2. Demonstrate fluidity of dialogue in improvisations and when remembering lines and taking cues for scripted dramas
- PO 3. Use simple vocal techniques (e.g., rate, tone, pitch, rhythm, tempo, volume) to create a believable character

PO 4. Use simple range of movement to differentiate one character from another

*Possible links to: Dance – movement; Science - sound, pitch; Social Studies – psychology*

**(Grades 6-8)**

PO 1. Support the relationships with other characters in a role within the scene

PO 2. Demonstrate fluidity of dialogue when delivering lines and responding to cues

PO 3. Use vocal techniques (e.g., enunciation, pronunciation, rate, rhythm, tempo, tone, pitch, volume) to create a character

PO 4. Demonstrate a controlled range of movement to differentiate one character from another

*Possible links to: Dance – movement; Science – sound*

- **1AT-E3. Cooperate in an ensemble to rehearse and present improvisations and scripted scenes involving themselves as invented characters**

**(Grades 4-5)**

PO 1. In small groups cooperatively plan scenes or improvisations

PO 2. Rehearse an improvisation or scene making certain the action is seen and heard

PO 3. Participate in a classroom presentation and/or a film/video demonstrating vocal and movement techniques to portray a character

*Possible links to: Language Arts –presentation skills; Workplace Skills - cooperation, planning*

**(Grades 6-8)**

PO 1. Based on an analysis of the text, describe character motivations, the basic structure of the story, and the role of the environment in the story

PO 2. Integrate the ideas of student designers and directors in the development of a scene for production, using readily available materials for scenery, props and costumes

PO 3. Demonstrate the ability to take direction from teacher or student director

PO 4. Give directions as director or designer (based on an analysis of the text, including placement of characters that utilize all stage areas–upstage, down stage, etc.–and that creates emphasis and contrast)

PO 5. Participate in a formal presentation and/or a film/video that demonstrates ability to portray a character (e.g., through vocal and movement control, concentration, reaction)

*Possible links to: Language Arts - presentation skills; Social Studies – psychology; Workplace Skills - cooperation, planning*

- **1AT-E4. Identify and demonstrate the basic physical and chemical properties of the technical aspects of theatre (e.g., light, color, electricity, paint, set construction and makeup)**

*(Grades 4-5)*

- PO 1. Demonstrate the effect of a light source on shadow (reflection, refraction and absorption) and mood
- PO 2. Mix paint to create different colors, values, and hues; explain the process

*(Grades 6-8)*

- PO 1. Demonstrate light as an additive phenomenon (i.e., the primary lighting colors are blue, green, and yellow, and by adding them other colors and white can be created) and paint as subtractive (i.e., pigments in which the primary colors red, blue, and yellow, absorb light and mixing them leads to black)
- PO 2. Describe basic characteristics of electricity as it is used to control light (e.g., wattage, voltage and electronic dimmers)
- PO 3. Explain the basic differences between oil and water-based makeup and the effect each has on the skin

*Possible links to: Language Arts - presentation skills; Science - properties of matter, electricity; Technology - machines, color theory; Visual Art – color theory*

- **1AT-E5. Analyze scenes for artistic and technical requirements; develop design based on musical and visual art principles that meet the requirements of the scene**

*(Grades 4-5)*

- PO 1. Discuss how visual and aural design elements affect the audience
- PO 2. Experiment with arts media and techniques to create a design that contributes to the mood and meaning of an improvisation (e.g., collage, computer image, sound plot)

*(Grades 6-8)*

- PO 1. Create a floor plan for the scene indicating environmental objects and set props; take into account sight lines and character action
- PO 2. Develop a design that communicates story and environment for a theatre, film or video scene (i.e., choices about art elements in the setting, lighting, sound and costumes should convey a unified meaning)
- PO 3. Make costume sketches (using figure models if needed) to convey character and character relationships, class, time, culture)
- PO 4. Design makeup (given face models) to suggest age and personality of the character
- PO 5. Create a simple light and sound plot indicating cues for changes (based on available equipment)

*Possible links to: Music - aural design elements; Social Studies - historical research; Technology - equipment use, computers; Visual art - design, drawing; Workplace Skills – problem solving, collaboration*

- **1AT-E6. Work collaboratively and safely to select and create elements of scenery, properties, lighting, sound, costumes and makeup that will suggest their designs**

***(Grades 4-5)***

- PO 1. Use available art materials and tools to construct set pieces or select from a variety of sources, objects that can convey the image of the environment
- PO 2. Make certain the action is seen and light sources colored to enhance the mood of the scene
- PO 3. Record and play sound to enhance the mood and meaning of the scene
- PO 4. Select costume accessories (e.g., from home wardrobes) to enhance the design of the performance and help delineate character

***(Grades 6-8)***

- PO 1. Use tools correctly (power tools if available and appropriate for the project) when constructing the scenery for the presentation
- PO 2. Use lighting and sound equipment appropriately
- PO 3. Construct costume pieces to enhance characterization and performance
- PO 4. Apply simple suggestive makeup using safe products and procedures

*Possible links to: Music - aural design elements; Social Studies - historical research; Technology - apply information; Visual art - design, drawing; Workplace Skills - problem solving, collaboration*

**STANDARD 2: ART IN CONTEXT (*Theatre*)**

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AT-E1. Analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genre and media**

*Given a dramatic text or media presentation:*

***(Grades 4-5)***

- PO 1. Identify and compare the physical traits (e.g., ethnicity, body shape, age, physical ability) of various characters
- PO 2. Explain how the emotional range (e.g., feelings that motivate a character, feelings or reactions) of characters effects their personality
- PO 3. Identify and compare the social status of characters

*Possible links to: Comprehensive Health – lifestyle; Foreign Language – culture; Workplace Skills - communication, critical thinking*

**(Grades 6-8)**

PO 1. Compare similar characters (e.g., physical, social and emotional dimensions) from written or media sources

PO 2. Compare similar characters from two different genres of drama (e.g., comedy, drama, farce)

- **2AT-E2. Explain and compare the roles and interrelated responsibilities of various personnel involved in theatre, film, television and/or electronic media productions**

**(Grades 4-5)**

PO 1. Explain what the playwright, actor, designer and director do to put on a play and the role of editor, camera operator in film

PO 2. Compare and contrast the roles and responsibilities of actors, designers and directors in film and theatre

*Possible link to: Workplace Skills - careers, personal traits*

**(Grades 6-8)**

PO 1. Explain how theatre/film playwrights, directors, producers, actors, designers work together to plan and produce a show

PO 2. Utilize knowledge of roles and responsibilities of various theatre/film/television professionals to collaborate on the production of a scene, short video, puppet show

*Possible links to: Foreign Language – culture; Mathematics - graphs, tables; Technology – products*

- **2AT-E3. Explain how social concepts (e.g., cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy, empathy) apply in theatre and in daily life, literature or history**

**(Grades 4-5)**

PO 1. Utilizing their knowledge of social skills needed in the planning, rehearsing and presentation of a dramatic work, give examples from daily life when these skills are applicable

PO 2. Compare the social behavior of characters in a film/television and or theatre productions with examples from social behavior in similar situations in daily life

PO 3. Improvise scenes exemplifying these behaviors

*Possible link to: Comprehensive Health - personal well-being behavior, family relationships*



***(Grades 6-8)***

- PO 1. Discuss ways in which different behaviors might change or resolve the fictional problem
- PO 2. Incorporate insights from comparison of character behavior in dramatic literature and productions to analyze real life situations

*Possible link to: Workplace Skills - personal, professional well-being*

- **2AT-E4. Apply research to script writing, acting, designing and directing**

***(Grades 4-5)***

- PO 1. Identify a variety of sources (e.g., library, school, community) to supply information about characters, environment, etc. to improve a performance
- PO 2. Evaluate the research materials for appropriateness and usefulness to support character, story development and design

*Possible link to: Technology - research, material presentation*

***(Grade 6-8)***

- PO 1. Refine research skills (e.g., increase sources, analyze sources in more depth)
- PO 2. Present selected information from research to the ensemble to support the production process
- PO 3. Develop a production utilizing the most applicable and appropriate researched insights

- **2AT-E5. Analyze the emotional and social impact (e.g., historical and contemporary) of performances in their lives and the lives of others)**

***(Grades 4-5)***

- PO 1. Analyze and describe orally or in writing a personal response to a play, film or other performance
- PO 2. Describe how the characters in a situation might be similar to one experienced in real Life

*Possible link to: Comprehensive Health - relationships*

***(Grades 6-8)***

- PO 1. Define differences between the emotional and social impact of a fictional experience with real life
- PO 2. Explain how one's own behavior might change in response to a performance (e.g., drugs or alcohol abuse, criminal behavior, friendship or family relationships)

*Possible links to: Comprehensive Health – lifestyles; Workplace Skills - communication, critical thinking*

- **2AT-E6. Select characters representing various historical periods and cultures from scripts and other sources and illustrate how these characters 1) have similar needs and motivations and 2) reflect the conditions of their time and place**

*(Grades 4-5)*

- PO 1. Identify and describe characters from dramatic productions from two historical periods and/or cultures
- PO 2. Improvise a scene that places characters from two different historical periods or cultures in a problem situation
- PO 3. Explain how and why the characters behaved as they did in the improvisation or the production

*(Grade 6-8)*

- PO 1. Diagnose and discuss the conditions of time, place, cultural beliefs, class and relationships that affected character actions
- PO 2. Compare conditions that affected character actions with personal and current social Situations

*Possible link to: Mathematics - estimation, measurement*

- **2AT-E7. Describe and compare responses to their own works and works by others**

*(Grades 4-5)*

- PO 1. Identify similar and different emotional and critical responses to selected works of art
- PO 2. Evaluate responses according to one's own objective or artists' perceived purpose

*Possible link to: Visual Art - art history, criticism*

*(Grades 6-8)*

- PO 1. Compare and contrast differences of opinion of the same work of art

### **STANDARD 3: ART AS INQUIRY (Theatre)**

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AT-E1. Explain and justify the meanings constructed from their and others/ dramatic performances**

*(Grades 4-5)*

- PO 1. Identify and explain the effect of conflicts between characters in a dramatic production
- PO 2. Describe how the conflict is related to daily life
- PO 3. Formulate a general theme based on a play and its relationship to daily life

***(Grades 6-8)***

- PO 1. Explain the effect a plays' conflicts have on the interaction of characters and the resulting themes
- PO 2. Improvise or script a scene based on a discussed theme
- PO 3. Justify the treatment (e.g., choice of characters, environment, action, beginning, middle, ending) of a dramatic theme

- **3AT-E2. Describe and analyze the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances**

***(Grades 4-5)***

- PO 1. Discuss appropriate dress and behavior for attending or participating in various activities (e.g., sports, theatre, concert)

***(Grades 6-8)***

- PO 1. Instruct younger students to prepare them to enjoy and understand a performance
- PO 2. Organize and provide an appropriate environment for an enjoyable performance (e.g., program, ushers, greeters, prepare audience space)
- PO 3. Analyze and critique the audience response to a performance and the effect a study guide and the environment had on their understanding and enjoyment of the production

*Possible link to: Workplace Skills - critical thinking, planning, organizing*

- **3AT-E3. Describe ways in which the principles and subject matter of the curriculum are interrelated with theatre**

***(Grades 4-5)***

- PO 1. Dramatize a story from classroom literature
- PO 2. Interpret a story poem using musical instruments and movement
- PO 3. Dramatize a concept from other subject areas (e.g., math, science) through pantomime, rap, two-voice poems, or other performance medium
- PO 4. Improvise a scene, demonstrating a science or social studies concept (e.g., enact a scene about a major scientific figure or a scene demonstrating how a scientific principle solves a problem)

*Possible links to: Comprehensive Health – relationships; Workplace Skills - well-being*

***(Grades 6-8)***

- PO 1. Create a two-way dialogue with characters from opposing cultures, viewpoints, etc.
- PO 2. Role-play an historical or current event

- **3AT-E4. Analyze how characters change as a result of events in a drama and identify key messages or themes from a dramatic text or performance**

*(Grades 4-8)*

PO 1. Adapt a story to another time and place

PO 2. Explain how and why the dramatic elements (e.g., dialogue, setting, lighting, costuming, acting style) change in an adaptation

PO 3. Create and justify transitions between improvised or scripted scenes in a play

*Possible link to: Workplace Skills - critical thinking, organizing, cooperating*

- **3AT-E5. Explain own personal criteria for evaluating their dramatic work and the work of others by identifying 1) the basic elements of a drama, and 2) the acting and process of theatrical design**

*(Grades 4-8)*

PO 1. Interpret the importance of time and place in a story

PO 2. Analyze the interrelationship among character, conflict/problem and resolution

PO 3. Construct a scenario with a definite beginning, middle and ending

PO 4. Evaluate the artistic choices (e.g., dialogue, setting, lighting, costuming, acting style) made in a performance

*Possible link to: Comprehensive Health - relationships, well-being*

- **3AT-E6. Describe and evaluate their sense of the effectiveness of classmates' and others' contributions (e.g., as playwrights, actors, designers, directors) to the collaborative process of improvising, scripting and performing scenes**

*(Grades 4-5)*

PO 1. Describe the collaborative roles (e.g., listener, recorder, encourager, questioner) in creating drama

PO 2. Utilize collaboration when creating a theatrical performance

PO 3. Analyze the results of cooperation and collaboration in the creative process

*Possible link to: Mathematics - measurement*

*(Grade 6-8)*

PO 1. Analyze the process of cooperation as the role of director is introduced into the dramatic process

PO 2. Evaluate the effectiveness of classmates' roles within the theatrical process

*Possible link to: Workplace Skills – careers*

## **DANCE**

Dance begins with an awareness of the movement of the body and its creative potential. Skills and knowledge acquired will allow students to begin working both independently and with a partner in creating and performing dances. Students learn to compare styles and meanings of ethnic dance, social dance, jazz, modern, tap and ballet in terms of the elements of space, time, and force/energy. Experiences in perceiving and responding to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to begin thinking critically.

### ***STANDARD 1: CREATING ART (Dance)***

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AD-E1. Demonstrate the difference between literal gesture and abstract movement**

***(Grades 4-5)***

- PO 1. Identify and demonstrate literal gestures (e.g., greeting, sports skill)
- PO 2. Use the elements of dance to abstract a literal gesture
- PO 3. Perform the abstracted literal gestures

***(Grades 6-8)***

- PO 1. Recognize and perform the difference between a literal gesture and an abstract movement
- PO 2. Use an emotion (e.g., fear or joy) as the basis to create an abstracted movement phrase

*Possible link to: Art – meaning*

- **1AD-E2. Demonstrate and explain alignment, balance, imitation of movement, articulation of isolated body parts, weight shift, elevation and landing, and fall and recovery**

***(Grades 4-5)***

- PO 1. Perform given movement sequences incorporating weight shift, elevation and landing, and fall and recovery
- PO 2. Develop proper alignment through movement activities
- PO 3. Participate in movement activities that develop both stationary and moving balance and control
- PO 4. Define terms (e.g., alignment, articulation)
- PO 5. Move various body parts simultaneously in a contrasting manner (e.g., shake right leg while swinging left arm)

***(Grades 6-8)***

- PO 1. Create a movement sequence incorporating weight shift, elevation and landing, and fall and recovery
- PO 2. Demonstrate the concept of alignment
- PO 3. Demonstrate the concept of balance

*Possible link to: Science - equilibrium of force and structure, cause/effect*

- **1AD-E3. Identify and demonstrate the basic physical and scientific properties (e.g., sound, physics, light, computer software/hardware, mathematics, human anatomy, costume design) of the technical aspects of dance**

***(Grades 4-5)***

- PO 1. Explore natural forces as forms of energy and movement
- PO 2. Demonstrate angles through the space relationships between various body parts
- PO 3. Identify the actions of joints
- PO 4. Select and/or make costumes for a dance

***(Grades 6-8)***

- PO 1. Identify the large muscle groups of the body
- PO 2. Demonstrate correct use of the large muscle groups of the body
- PO 3. Demonstrate knowledge of technical theatre vocabulary (e.g., sound, lighting, stage directions)
- PO 4. Identify technical aspects of a production

- **1AD-E4. Identify and demonstrate basic dance steps, positions and patterns for dances from at least two different styles or traditions**

***(Grades 4-5)***

- PO 1. Identify and demonstrate steps from ballet, jazz, modern, tap or ethnic dance
- PO 2. Memorize and perform set patterns of movement

***(Grades 6-8)***

- PO 1. Demonstrate a sequence of movements from two different styles of dance (ballet, jazz, modern, tap or ethnic dance)
- PO 2. Compare and contrast two different styles of dance

*Possible link to: Social Studies - culture, socialization*

- **1AD-E5. Transfer accurately a visual pattern to a physical motion (i.e., kinesthetic)**

***(Grades 4-5)***

- PO 1. Demonstrate shapes with body parts
- PO 2. Improvise by relating to the shapes of objects in the environment

***(Grades 6-8)***

- PO 1. Perform body shapes that include angular, curved, twisted, symmetrical, asymmetrical and oppositional designs
- PO 2. Create and follow a floor pattern (i.e., draw a pattern, then produce the pattern in motion)

*Possible links to: Art - symmetry, asymmetry; Mathematics - symmetry, asymmetry*

- **1AD-E6. Transfer accurately a rhythmic pattern from the aural to a physical motion (i.e., kinesthetic)**

***(Grades 4-5)***

- PO 1. Respond to a movement with a sound, and to a sound with movement
- PO 2. Initiate spontaneous movement through various stimuli (e.g., music, sound, words)
- PO 3. Listen to a rhythmic pattern and then recreate the pattern in movement

***(Grades 6-8)***

- PO 1. Create a sound while a partner responds with a movement for that sound
- PO 2. Create movements in response to musical rhythms produced by a partner clapping or playing instruments
- PO 3. Listen to complex rhythmic patterns and then recreate the pattern in movement

*Possible link to: Science – sound*

- **1AD-E7. Demonstrate aesthetic qualities (e.g., creating and contrasting complementary shapes; taking and supporting weight) through partner and small group skills**

***(Grades 4-5)***

- PO 1. Demonstrate the concept of symmetry
- PO 2. Demonstrate the concept of asymmetry
- PO 3. Identify the varying dynamic, spatial and/or rhythmic elements

***(Grades 6-8)***

- PO 1. Demonstrate the dance element of time as it relates to rhythmic aspects (e.g., meter, tempo) of dance music
- PO 2. Demonstrate the dance element of space as it relates to body design and motion (e.g., direction, levels)
- PO 3. Demonstrate the dance element of energy as it relates to the body's vitality or power (e.g., intensity, dynamics)
- PO 4. Demonstrate how time, space, and energy combine to create moods, feelings and ideas

*Possible links to: Science - energy, motion; Social Studies - socialization*

## ***STANDARD 2: ART IN CONTEXT (Dance)***

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AD-E1. Select and demonstrate folk and/or classical dances from various cultures; describe similarities and differences in steps and movement styles**

### ***(Grades 4-5)***

- PO 1. Observe many styles of dance (i.e., ballet, ethnic, tap, folk, and modern)
- PO 2. Compare similarities and differences in steps and costuming
- PO 3. Participate in folk and/or classical dance

### ***(Grades 6-8)***

- PO 1. Create a movement phrase in a specific style
- PO 2. Identify the origins of folk and or classical dance
- PO 3. Identify the functions and meanings of the dances to the culture

*Possible link to: Social Studies - culture, geography*

- **2AD-E2. Devise original warm-ups and discuss how warm-ups prepare the body and mind for expressive purposes and prevent injuries**

### ***(Grades 4-5)***

- PO 1. Identify warm-ups that prepare the body to dance
- PO 2. Describe a thorough warm-up
- PO 3. Create and demonstrate a series of warm-up exercises

### ***(Grades 6-8)***

- PO 1. Perform flexibility exercises and participate in activities that promote cardiovascular and muscular endurance
- PO 2. Participate in activities that develop both stationary and moving balance and control
- PO 3. Demonstrate techniques which increase self-discipline and concentration skills

*Possible link to: Science - mechanics*

- **2AD-E3. Compare the roles of dancers (e.g., storyteller, performer, teacher, choreographer, artistic director) according to the various functions and the conditions under which dance is performed**

### ***(Grades 4-5)***

- PO 1. Describe the different functions performed by people involved in creating a dance
- PO 2. Discuss how conditions might affect the dance which is to be performed



***(Grades 6-8)***

- PO 1. Observe several dance performances and identify the various functions performed by people involved in creating a dance
- PO 2. Compare the roles of people involved in creating dance
- PO 3. Analyze certain roles from a given dance

*Possible links to: Social Studies - geography, interrelationships; Workplace Skills - team work*

- **2AD-E4. Discuss how lighting, costuming and different accompaniment can affect the meaning of dance**

***(Grades 4-5)***

- PO 1. Describe the lighting, costuming and accompaniment used in a performance
- PO 2. Compare the effect of different lighting, costumes, music or sets on a dance

***(Grades 6-8)***

- PO 1. Identify props and costumes that can be utilized in dance and discuss how they limit or extend the range of body movement
- PO 2. Create a movement phrase to a given piece of music, then perform it to another piece of music and analyze the results

*Possible link to: Theatre – production*

- **2AD-E5. Demonstrate respect for the work of others through appropriate audience behavior during dance performances**

***(Grades 4-5)***

- PO 1. Demonstrate appropriate audience behavior (e.g., attentiveness, appropriate applause)

***(Grades 6-8)***

- PO 1. Demonstrate appropriate audience behavior (e.g., attentiveness, appropriate applause)

***STANDARD 3: ART AS INQUIRY (Dance)***

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AD-E1. Identify aesthetic criteria (e.g., skill of performers, originality, visual and/or emotional impact, variety and contrast) for evaluating dance**

***(Grades 4-5)***

- PO 1. List dance aesthetic criteria
- PO 2. Observe and describe the non-verbal portrayal of emotions
- PO 3. Observe and describe the mood of a given dance

*(Grades 6-8)*

- PO 1. Execute and recognize dance movements which express ideas, feelings, and moods
- PO 2. Evaluate a given dance using identified aesthetic criteria

*Possible link to: Language Arts – criticism*

- **3AD-E2. Describe ways in which the principles and subject matter of other disciplines in the curriculum are interrelated with dance**

*(Grades 4-5)*

- PO 1. Demonstrate knowledge of dance in different historical periods
- PO 2. Demonstrate application of stage directions
- PO 3. Demonstrate musical note values, accents, and syncopation in movement

*(Grades 6-8)*

- PO 1. Apply knowledge of dance in history to choose or recreate a dance for a time period or specific country
- PO 2. Identify different ethnic styles of dance and describe how and why they are used
- PO 3. Demonstrate musical pulse, pattern and phrasing through movement

- **3AD-E3. Compare and contrast dance compositions in terms of time, space and energy/force**

*(Grades 4-5)*

- PO 1. Demonstrate the ability to vary the intensity of the dynamics in a given movement phrase
- PO 2. Demonstrate the ability to vary spatial elements in a given movement phrase
- PO 3. Demonstrate the ability to alter the tempo of a given movement phrase

*(Grades 6-8)*

- PO 1. Identify and describe the elements of time, space and energy in a given dance phrase
- PO 2. Identify the similarities and differences of time, space, and energy in two different dance phrases
- PO 3. Analyze a dance composition by its use of time, space and energy

## THE ARTS GLOSSARY

**AB** A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality, such as the same tempo, movement quality or style. [M, D]

**ABA** A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form. [M, D]

**Abstract** Not representational. Removed from the representative, yet retaining the essence of the original. [D, M, T, V]

**Action** The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters. [T]

**Aesthetics** A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics. [D, M, T, V]

**Aesthetic Criteria** Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning. [D, M, T, V]

**Aesthetic Qualities** The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art. [D, M, T, V]

**Alignment** The relationship of the skeleton to the line of gravity and the base of support. [D, V]

**Alla breve** The meter signature indicating the equivalent of 2/2 time. [M]

**Articulation** In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected. [D, M]

**Artistic Choices** Selections made by artists about situation, action, direction and design in order to convey meaning. [D, M, T, V]

**Art Form** Graphic or visual representation usually distinguished by process (i.e. painting, drawing, sculpture, photography). [V]

**Art Media** Material used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood and plastic. [V]

<i>Key: D-Dance; M-Music; T-Theatre; V-Visual Arts</i>
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**Aural** Having to do with the ear or the sense of hearing. [D, M]

**Axial Movement** Any movement that is anchored to one spot by a body part, using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement. [D]

**Call and Response** A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first. [D, M]

**Canon** Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times. [D, M]

**Character** A created being in a drama. [T]

**Characterization** The creative process whereby an actor understands the fundamental personality of a part and then projects it to the audience in such a way that the character becomes a living, convincing human being. [T]

**Choreography, Choreographic** Describes a dance sequence that has been created with specific intent. [D]

**Classical** A dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period. [D, M, T, V]

**Classroom Instruments** Instruments typically used in the general music classroom (e.g., recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments). [M]

**Classroom Production** The exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience. [T]

**Clef** One of the three symbols that indicate the location on the staff of G above Middle C, Middle C or F below Middle C. [M]

**Constructed Meaning** The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production. [T]

**Context** A set of interrelated conditions (e.g., social, economic, political) that influence the context and give meaning to the reception of thoughts, ideas, or concepts and specific cultures and eras. [D, M, T, V]

**Criticism** Describing and evaluating the media, processes and meanings of works, and making comparative judgments. [D, M, T, V]

**Drama** A literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance. [T]

**Dramatization** The art of composing, writing, acting or producing plays. [T]

**Dramatic Media** Means of telling stories by way of stage, film, television, radio, laser discs or other electronic media. [T]

**Dynamics, Dynamic Levels** The expressive content of human movement, sometimes called qualities or effects. Dynamics manifest the interrelationships among the elements of space, time and force/energy. Degrees of loudness. See also movement quality. [D, M]

**Electronic Media** Means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn, explain, document, analyze. [D, M, T, V]

**Elements of Art** Visual arts components, such as line, texture, color, form, value and space. [V]

**Elements of Dance** The use of the body moving in space and time with force/energy. [D]

**Elements of Music** Melody, rhythm, harmony, pitch, dynamics, timbre, texture, form, text or lyrics. [M]

**Ensemble** The dynamic interaction and harmonious blending of the efforts of many artists. [T, M]

**Environment** Physical surroundings that establish place, time, and atmosphere/mood; physical conditions that reflect and affect the emotions, thoughts, and actions of characters and the audience. [D, M, T, V]

**Folk** Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society. [D, M, T, V]

**Form** The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure. [M] The structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time. [T] An element of art that is three-dimensional and encompasses volume. [V]

**Formal Production** The staging of a dramatic work for presentation for an audience. [T]

**Front of House** Box office and lobby (i.e., business services). [T]

**Found Objects** Objects that are used to create elements of music that were not originally designed for music (e.g., pencil, string, rubber band) [M] Objects that were not originally considered art media that are used to create works of art (e.g., tin foil, string, wire). [V]

**Genre** A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland). [M] A type or category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama). [T]

**Harmony, Harmonics** Agreeable relationship between parts of a design or composition giving unity of effect or an aesthetically pleasing whole. [D, V] The combination of tones of a chord into music of three or more parts. [M]

**Improvisation** Movement that is created spontaneously, ranging from free form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Is instant and simultaneous choreography and performance. [D] The spontaneous use of movement and speech to create a character in a particular situation. [T] Music that is performed spontaneously either melodically or harmonically, alone or in ensemble, without written notation. [M]

**Kinesphere** The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. [D]

**Kinesthetic** The sensation of movement or action in the muscles, tendons and joints in response to stimuli while dancing or viewing dance. [D]

**Level of Difficulty** For purposes of these standards, music is classified into six levels of difficulty:

Level 1: Very easy. Easy keys, meters and rhythms; limited ranges.

Level 2: Easy. May include changes of tempo, key and meter; modest ranges.

Level 3: Moderately easy. Contains moderate technical demands, expanded ranges and varied interpretive requirements.

Level 4: Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5: Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6: Very difficult. Suitable for musically mature students of exceptional competence. [M]

*(Adapted with permission from the New York State School Music Association (NYSSMA) Manual, Edition XXIII, published by the NYSSMA, 1991)*

**Locomotor Movement** Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap). [D]

**Major/Minor Key** A key or tonality in the major/minor mode

Major: The intervals between the scale tones are all whole steps except those between 3-4 and 7-8, which are half steps.

Minor: In the natural form the intervals between the scale tones are all whole steps except those between 2-3 and 5-6, which are half steps. The more common melodic form requires a half step between 7-8 ascending, but reverts to the natural form descending. [M]

**Meter** The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work. [M]

**Meter Signature** An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure. [M]

**MIDI** (Musical Instrument Digital Interface) Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers. [M]

**Motivation** What a character wants and why. [T]

**Movement Quality** The identifying attributes created by the release, follow-through and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch and glide. [D]

**Ostinato** A short musical pattern that is repeated persistently throughout a composition. [M]

**Palindrome** A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from the first movement to the second movement; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is “Able was I ere I saw Elba.” In this example, the letters are the same forward to the “r” in “ere” as they are backward to that “r.”) [D]

**Pantomime** Originally a Roman entertainment in which a narrative was sung by a chorus while the story was acted out by dancers. Now used loosely to cover any form of presentation, which relies on dance, gesture and physical movement without the use of the voice. [D, T]

**Pentatonic** A musical scale using only five tones with a minor third between three and four, all other intervals being whole steps. [M]

**Perception** Sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings. [V]

**Portfolio** Collected evidence of a student's progress in the visual arts. [V]

**Principles of Design** Underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity. [T, V]

**Process** A complex operation involving a number of methods or techniques (e.g., addition or subtraction processes in sculpture; etching and intaglio processes in printmaking; casting or constructing processes in making jewelry). [V]

**Process of Critiquing** A strategy which enables a viewer to assess works of art through perceiving, analyzing and discussing its properties and qualities (e.g., Broudy's Aesthetic Scanning, Anderson's Form & Context, the Feldman Approach, the Mittler Approach, and Parsons Model). [V]

**Projection** A confident presentation of one's body and energy to communicate vividly meaning to an audience. [D, M, T]

**Range** The whole ascending or descending series of sounds capable of being produced by a voice or instrument. [M] The scope or extent of one's abilities in movement, technique, etc. [D, T]

**Real Work of Art** The original work of art rather than a reproduction. [V]

**Rhythmic Acuity** The physical expression of auditory recognition of various complex time elements. [D, M]

**Role** The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see characterization) and is appropriate for early improvisation exercises. [T]

**School** A group of artists located in a particular region with common theology. Some examples of schools are the New York School, the Ashcan School, the Hudson River School and the Pont Aven School. [V]

**Script** The written dialogue, description and directions provided by the playwright. [T]

**Space** The performance area used by an individual or ensemble. [D, T] The open place between the lines of the staff. [M] The emptiness or area between, around, above, below, or within objects. [V]

**Staff** The five parallel horizontal lines and four spaces on which music is written. [M]



**Staves** Plural of staff. [M]

**Style** The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style). [M] A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period. [D] The manner in which a play is written or performed (e.g., classical, Shakespearean, realistic, absurdist). [T] An artist's characteristic manner of expression. Also, works of art by a group of artists with commonalities in their work such as impressionistic, expressionistic, realistic and surrealistic. [V]

**Symbol** An image, object, sound or movement that stands for or represents something else. [D, M, T, V]

**Technical Skills** The ability to perform with appropriate timbre, intonation, breath support, articulation, and diction and to play or sing the correct pitches and rhythms. [M]

**Techniques** Specific methods or approaches used in a larger process (e.g., graduation of value or hue in painting; conveying linear perspective through overlapping, shading, or varying size and color). [V]

**Technology** Electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information. [D, M, T, V]

**Tempo** The rate of speed at which a performance or elements of a performance occur. [D, M, T]

**Tension** The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address. [M, T] A design created by unresolved, disquieting or inharmonious shapes or elements. [V]

**Text** The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for improvisation. [T] The words or lyrics of a piece of vocal music. [M]

**Theatre Literacy** The ability to create, perform, perceive, analyze, critique and understand dramatic performances. [T]

**Theatre** The imitation/representation of life, performed for other people; the performance of dramatic literature, drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances. [T]

**Timbre** The character or quality of a sound that distinguishes one instrument, voice or other sound source from another. [M]

**Tonality** The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music circa 1600. [M]

**Tools** Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras. [V]

**Transposition** A change in a composition, either in the transcript or the performance, into another key. [M]

**Value** The significance of an idea to an individual or group.

**Visual Arts Problems** Specific challenges based on thinking about and using visual arts components. [V]

**Warm-up** Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow. [M, T, D]

